DOCUMENT RESUME

ED 075 054 LI 004 290

AUTHOR	Shaffer, Dale E.
TITLE	The Filmstrip Collection: Complete Instructions on How to Process and Organize.
PUB DATE	72
NOTE	26p.; (4 References)
AVAILABLE FROM	Dale E. Shaffer, 437 Jennings Ave., Salem, Ohio 44460 ($2.00, 10% discount over 100 copies)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	*Audiovisual Aids; *Cataloging; Classification; *Filing; *Filmstrips; Library Acquisition; Library Collections; *Library Technical Processes
IDENTIFIERS	*Nonprint Media

ABSTRACT

This 25-page manual has been prepared to assist the librarian and audiovisual director in setting up a filmstrip collection. It contains all the information needed to organize a collection from start to finish - uses and advantages of filmstrips, sources, evaluation, cataloging and classification, filing rules, promotion, and equipment. Both the librarian and non-librarian will find this to be a practical guide for developing audio-visual resources. (Related documents are LI004289 and LI004291 through LI004293.) (Author)

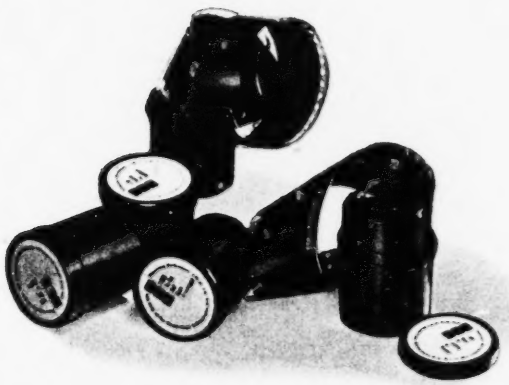
ED 075054

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL BY MICROFICHE ONLY HAS BEEN GRANTED BY
Dale E. Shaffer
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER

THE FILMSTRIP COLLECTION

(Complete Instructions on How to Process and Organize)



Copyright 1972
By
DALE E. SHAFFER

All rights in this pamphlet are reserved. No part of this pamphlet may be reproduced in any manner without written permission of the author.

LI 004 290

FILMED FROM BEST AVAILABLE COPY

PREFACE

Every academic library, if it is to be considered a true resource center, should provide its patrons with a filmstrip collection. Filmstrips have proven themselves as basic audio-visual media that serve unique needs in the teaching-learning process. They are inexpensive, easy to organize and use, longlasting, cover all grade levels, and make learning easier and more enjoyable.

This booklet has been prepared to serve as an easy-to-follow instructional manual for the person interested in developing a filmstrip collection. The author hopes the information presented will save the librarian time and money, and assist him in setting up a well-organized collection that serves the needs of his patrons.

Dale E. Shaffer
Library Consultant

CONTENTS

	Page
USES AND ADVANTAGES OF FILMSTRIPS IN THE EDUCATION PROCESS . .	4
EVALUATION AND SOURCES OF FILMSTRIPS	7
ORGANIZING THE FILMSTRIP COLLECTION	12
Cataloging and Classification Procedure	13
SIMPLIFIED RULES FOR FILING FILMSTRIP CATALOG CARDS	18
PROMOTING THE USE OF FILMSTRIPS	20
FILMSTRIP EQUIPMENT	22
Equipment for Producing Filmstrips	24

Students in school today are required to learn more in a shorter period of time than any preceding generation. The teaching process is continually being accelerated. Although the school day and school year have not yet been lenthened, there has been an expansion of subject content and curriculum. Consequently, teachers, librarians, and school administrators find it necessary to seek the most effective communication materials available for enriching the learning environment.

Numerous studies have been made by educators and the results show that teaching with audio-visual techniques brings about an opportunity for students to learn more, in less time, and with greater retention. The evidence indicates that the audio-visual concept of integrating correlated materials on a given subject - incorporating filmstrips, tapes, recordings, transparencies, pamphlets, and programed materials in various ways to meet the requirements for a particular subject - constitutes the most effective method of teaching.

It is no longer enough to simply tell students about the world they live in. They expect to be shown. Learning is not just a matter of transferring knowledge or gathering facts. Students need the freedom to make many observations, comparisons, and relationships. By utilizing various types of audio-visual media, the teacher insures that each student has an opportunity to reach his maximum potential. Systematic use of a variety of instructional tools provides the student with a broad background for the appreciation and application of subject content. Students given the privilege of exploring course content with the appropriate

instructional media not only gain a better understanding, but also enjoy a greater personal participation.

Each student is a unique individual with unique strengths. This individuality is the seed which changes one person into a doctor, another into a mechanic, another into an educator. Audio-visual media make possible this individualization of instruction that enlarges opportunities for students to self-pace their learning activities. Seeing and hearing represents the next best approach to first-hand, real-life experience.

USES AND ADVANTAGES OF FILMSTRIPS IN THE EDUCATION PROCESS

Communicating through the picture medium has long been an accepted fact. Filmstrips, providing both pictures and sound, have become vital tools for spreading information throughout the field of education. They have many uses and advantages:

1. Encourage Participation -
   Filmstrips have the capacity to evoke classroom discussion, criticism, and comment. Student attention is more sharply directed to the subject matter, resulting in a greater variety of insights. Teachers cannot force ideas into the heads of students, but they can explore ideas with their students. Learning then becomes a joint venture for teacher and student, with each contributing and sharing his insights with the class. Filmstrips stimulate questions which lead the class into meaningful, thoughtful discussion. Through this two-way communication process, new learning takes place.

2. Introduce or Summarize Topic -
   Filmstrips are useful for introducing new subject matter in a way that captures student interest. A survey of the topic can be given in a short period of time. Students grasp a feeling for the topic before concentrating on the specific areas.

Ordinarily, the filmstrip will create interest and bring about questions. As a tool for review, the filmstrip can summarize main points of a topic. The teacher has the option of turning back to previously viewed frames to answer questions, clarify concepts, or stimulate discussion.

3. Provide for Individual Study - Filmstrips are suitable for students to use on their own. Made available in the library, they can serve as resource material to supplement the textbook, as make-up work for students who have been absent, or as a basis for independent study. The student is free to repeat them over and over again.

4. Motivate and Create Interest - Filmstrips make subject matter attractive and interesting. Experiences gained through their use are often more valuable and practical than lectures or long bouts with a textbook. If a child is tied to a textbook only, he is limited in learning by his reading ability. The fact is, his learning ability may be stunted by poor eyesight, a language problem, or simply because he finds books dull compared with TV or a movie. Certainly one of the initial tasks of a teacher is to create interest. The multi-media approach is one method of doing it.

Filmstrips bring more personal involvement and life-like experiences into the classroom. For example, a sound filmstrip can offer on-location photography, scientific phenomena, rare prints, maps, and documents, all accompanied by lectures, conversations, sound effects, or music. The realism builds student enthusiasm and leads directly to student involvement.

A teacher helping students to better understand the language of any people will certainly have his students do more than simply listen to the language. An understanding of the way of life of the people is essential. Filmstrips present the concepts of the culture and civilization from which the language stems. Visuals, coupled with sound, help the student acquire

the real meaning of foreign words and avoid the danger of misunderstanding from American concepts, literally translated.

The filmstrip is especially helpful to the teacher who is faced with the task of increasing educational interest of students handicapped by language, cultural or economic disadvantages. Or, the problem may be one of motivating the slow-to-learn, the underachiever, the non-reader, or the poor reader. As a tool for individualized instruction, the filmstrip can motivate interest in reading among all children of varying abilities and backgrounds.

5. Guides for Lesson Planning -
Most filmstrips have accompanying teaching guides which are valuable in assisting the teacher to develop creative lesson plans. The guides often provide details for follow-up discussion, questions for review, suggested activities, printed scripts, bibliographies, and other class-tested features.

6. Adaptability -
One of the prime virtues of the filmstrip is its adaptability to all teaching methods. The teacher, being the one most sensitive to the needs and capabilities of his class, determines the specific use of any given filmstrip. Its function is one of aiding the teacher, and the value derived from it depends upon the individual manner in which the teacher utilizes the filmstrip. There is no one best way to teach with such a tool. The interaction between teacher and filmstrip is not meant to be a standard one.

7. Convenience -
Filmstrips are flexible, open-ended, easy to store and use, and relatively inexpensive. They require the use of only one small piece of equipment, and are suitable for individual, classroom, library, or auditorium use.

These are but a few of the many uses and advantages of filmstrips. They are given to point out that the instruction of almost any

teacher can be improved through the use of filmstrips and the multi-media approach. Filmstrips are as important in supporting the curriculum as any resource in the library.

EVALUATION AND SOURCES OF FILMSTRIPS

All filmstrips are 35mm. There are, however, various types of filmstrips.

1. Sound Filmstrips -
   Accompanying these strips are either cassette audio-tapes, reel tapes, or records. Some provide for the automatic changing of frames; some provide an audio tone making it necessary to advance frames manually. Not all sound filmstrips are available with both cassettes and records. The trend, however, is in the direction of cassettes rather than records, primarily for the reason of convenience.

2. Silent Filmstrips -
   There are many silent filmstrips on the market that serve as excellent visual aids. Teachers using them often produce their own narrative scripts, in many cases on tape. Ordinarily, each frame of a silent filmstrip is captioned. An advantage of the silent strip is that, because it presents only visual evidence, it leads to an inductive kind of learning, requiring the student to draw his own conclusions.

3. Color or Black and White Filmstrips -
   Most filmstrips produced in recent years are in color. They are preferred to black and white.

Reviews and evaluations of filmstrips may be found in various journals, such as the LIBRARY JOURNAL/SLJ PREVIEWS, and in specialized indexes. The following are examples:

1. FILM REVIEW INDEX (Audio Visual Associates, P.O. Box 324, Monterey Park, Calif. 91754... quar. subscription $30)
   This is a comprehensive index designed

for users and buyers of filmstrips, films, loops, slides, and kits. Indexed by title and subject, with information on every filmstrip, it includes reviews, annotations, and articles.

2. INDEX TO 35mm FILMSTRIPS (National Information Center for Educational Media, University Park, Los Angeles, Calif. 90007 ...4th ed. $58.50)
   This single volume work lists and describes 42,000 filmstrips. Evaluations are not given. The description includes information on the number of frames, series, whether captioned or not, with record or cassette, script, producer, annotation, and date of release.

3. AUDIO-VISUAL RESOURCE GUIDE (Friendship Press, 475 Riverside Drive, NY, NY 10027 ...9th ed. $8.95)
   This volume lists and evaluates over 2500 audio-visual aids, including filmstrips.

4. EDUCATIONAL MEDIA INDEX (McGraw-Hill, 14 vols., $62.45)
   This set represents the most comprehensive, annotated listing of audio-visual materials available to educators.

Sources for obtaining filmstrips are many in number. The source may be the producer or a distributor. One helpful directory of audio-visual producers and distributors is published periodically in the LJ/SLJ PREVIEWS (see p. 46, Sept. 1972 issue). An even more extensive listing of dealers is given in the AUDIOVISUAL MARKET PLACE (Bowker).

In the specific case of sound filmstrips and sources for obtaining them, the librarian will find most useful a directory published by the DuKane Corp., 2900 DuKane Drive, St. Charles, Illinois 60174. Free upon request, the directory lists over 12,000 sound filmstrips by title or series, along with sources for obtaining them.

One of the first steps in developing a filmstrip collection is that of sending for catalogs from producers. These are essential not only as acquisition tools, but also as supplementary reference sources for patrons to use. No one producer makes available the best filmstrips in every subject area. Some producers are small in operational size, but nevertheless make available outstanding filmstrips in specialized areas. Given below is a rather lengthy list of initial sources to contact.

Addison-Wesley Pub. Co.
Reading, Mass. 01867

Advanced Educational Communications
107 Ridge Pike
Conshohocken, Pa. 19428

Associated Educational Materials
Usonia Rd.
Pleasantville, NY 10570

Associated Educators
Box F
Troy State University
Troy, Alabama 36081

Athletic Institute
805 Merchandise Mart
Chicago, Ill. 60654

Bailey Films
6509 DeLongpre Ave.
Hollywood, Calif. 90028

BFA Educational Media
Div. of CBS
2211 Michigan Ave.
Santa Monica, Calif. 90404

Bowmar
622 Rodier Drive
Glendale, Calif. 91201

Cameron McKay Productions
Cinema Research Bldg. 211
6850 Lexington Ave.
Hollywood, Calif. 90038

Cenco Educational Aids
2600 S. Kostner Ave.
Chicago, Ill. 60623

Classroom World Productions
Dist. Office
P.O. Box 2090
Raleigh, N.C. 27602

Colonial Films
752 Spring St., N.W.
Atlanta, Georgia 30308

Concordia Films
3558 South Jefferson Ave.
St. Louis, Missouri 63118

Coronet Instructional Films
65 East South Water St.
Chicago, Ill. 60601

Current Affairs Films
527 Madison Ave.
NY, NY.10022

Curriculum Filmstrips
Glenwood at Hillsboro St.
Raleigh, N.C.

Curtis AV Materials
165 W. 46th St.
NY, NY 10036

D.C. Heath & Co.
2700 N. Richardt Ave.
Indianapolis, Ind. 46219

Demco Educational Corp.
Box 1488
Madison, Wisconsin 53701

Denoyer-Geppert Audio-Visuals
5235 Ravenswood Ave.
Chicago, Ill. 60640

Don Bosco Films & Filmstrips
148 Main St.
New Rochelle, NY 10802

Doubleday Multimedia
1371 Reynolds Ave.
Santa Ana, Calif. 92075

Educational Activities
1937 Grand Ave.
Baldwin, NY 11510

Educational Audio Visual
Pleasantville, NY 10570

Educational Dimensions Corp.
25-60 Francis Lewis Blvd.
Flushing, NY 11358

Educational Enrichment Materials
83 East Ave.
Norwalk, Conn. 06851

Educational Filmstrips
1401 - 19th St.
Huntsville, Texas 77340

Educational Media Laboratories
Scott Education Div.
104 Lower Westfield Rd.
Holyoke, Mass. 01040

Educational Productions
8328 Willow Way
Raytown, Missouri 64138

Encore Visual Education
1235 S. Victory Blvd.
Burbank, Calif. 91502

Encyclopaedia Britannica
Educational Corp.
425 N. Michigan Ave.
Chicago, Ill. 60611

Eye Gate House
146-01 Archer Ave.
Jamaica, NY 11435

Family Filmstrips
Warner Press
P.O. Box 2499
Anderson, Ind. 46011

Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

Filmstrip House
432 Park Avenue South
NY, NY 10016

Guidance Associates
Pleasantville, NY 10570

Herbert M. Elkins Co.
10031 Commerce Ave.
Tujunga, Calif. 91042

Holt, Rinehart & Winston
Media Dept.
383 Madison Ave.
NY, NY 10017

Imperial Film Co.
4404 S. Florida Ave.
Lakeland, Fla. 33802

International Film Bureau
332 S. Michigan Ave.
Chicago, Ill. 60604

Jam Handy
104 Lower Westfield Rd.
Holyoke, Mass. 01040

Library Filmstrip Center
3033 Aloma
Wichita, Kansas 67211

Life Filmstrips
Time-Life Bldg.
Rockefeller Center
NY, NY 10020

Long Filmstrip Service
6505 Fairmount Ave.
El Cerrito, Calif. 94530

Marsh Film Enterprises
7900 Rosewood Drive
Shawnee Mission, Kansas 66208

McGraw-Hill Films
330 W. 42nd St.
NY, NY 10036

Modern Learning Aids
P.O. Box 302
Rochester, NY 14063

Multi-Media Productions
580 College Ave.
Palo Alto, Calif. 94306

National Audiovisual Center
Sales Branch
Washington, D.C. 20409

National Education Assoc.
1201 - 16th St., N.W.
Washington, D.C. 20036

National Film Board of Canada
Suite 819
680 Fifth Ave.
NY, NY 10019

New York Times
229 W. 43rd St.
NY, NY 10036

Pathescope Educational Films
71 Weyman Ave.
New Rochelle, NY 10802

Q-ED Productions
2921 W. Alameda Ave.
Burbank, Calif. 91505

RMI Film Productions
4916 Main St.
Kansas City, Mo. 64112

Signal Press
1730 Chicago Ave.
Evanston, Ill. 60201

Silver Burdett Co.
Box 362
Morristown, NJ 07960

Singer Co. (SVE)
1345 Diversey Parkway
Chicago, Ill. 60614

Stanley Bowmar Co.
4 Broadway
Valhalla, NY 10595

Tane
2814 Oak Lawn Ave.
Dallas, Texas 75219

Teaching Audials & Visuals
250 W. 57th St.
NY, NY 10019

Thomas S. Klise Co.
Box 3418
Peoria, Ill. 61614

Troll Associates
320 Route 17
Mahwah, N.J. 07430

U.S. History Society
1300 Jackson Blvd.
Chicago, Ill. 60607

U.S. Publishers Assoc.
46 Lafayette Ave.
New Rochelle, NY 10801

Universal Educational
& Visual Arts
221 Park Avenue South
Dept. FS-1
NY, NY 10003

Valiant I.M.C.
237 Washington Ave.
Hackensak, N.J. 07602

Visuals for Teaching
P.O. Box 8455
Universal City, Calif. 91608

Wayne State University
AV Production Center
680 Putnam
Detroit, Mich. 48202

Warren Schloat Productions
Pleasantville, NY 10570

Wespen AV Co.
Box 188
Hawthorn, Pa. 16230

Weston Woods
Weston, Conn. 06880

Wible Language Institute
24 S. Eighth St.
Allentown, Pa. 18105

Your Lesson Plan Filmstrips
1319 Vine St.
Philadelphia, Pa. 19107

ORGANIZING THE FILMSTRIP COLLECTION

It is recommended that filmstrips be organized as a separate collection, with its own card catalog and classification system. There are several good reasons for not inter-filing index cards for filmstrips with cards for books and printed material in the main catalog. In the first place, filmstrips are non-book material. They have unique characteristics and a unique function. Patrons interested in using them are not conducting scholarly research or gathering information to be included in a written document. Rather, they are interested in the filmstrip as a tool or medium to use in the teaching process. They are interested in the filmstrip because of what it will do - perform a function in communication different from that of the book or printed medium. For the benefit of these patrons, the filmstrip collection should be a separate one.

Another reason for separation is the contribution it makes to library efficiency. Classifying all types of library resources by LC or Dewey, disregarding the separation between printed and non-book material, is simply not the most efficient way to organize a resource center. It is unnecessary and certainly not advantageous for the patron or the library staff. Different types of resources require different types of classification schemes and separate card catalogs.

By relinquishing the insistence on using LC or Dewey to organize the filmstrip collection, a librarian greatly simplifies

the job of developing and using the collection. The task can be removed from the area of professional cataloging and given to a non-professional staff member. Processing can be done completely by one person, and with a considerable saving in time and money. This simplification means that filmstrips are processed and made available to patrons very quickly. The system is worthwhile because it brings about a reduction in time spent by both the patron and staff member. Nothing is lost in the process.

Cataloging and Classification Procedure. The numbering system used for organizing filmstrips will depend to a certain extent on the equipment selected to house them. Various types of storage cabinets are available. For purposes of this manual the Luxor four-drawer cabinet will be used, providing compartments for 100 filmstrips in each drawer (Jack C. Coffey Co., Waukegan, Ill. 60085).

Each filmstrip is given a unique call number, composed of both the drawer number and compartment accession number. For example, numbers used in the first drawer will be 1-1, 1-2, 1-3, etc. In the second drawer the numbers will be 2-1, 2-2, 2-3, etc. This provides for a simple, unique call number that allows for unlimited expansion.

The work of processing filmstrips involves two activities, namely, (1) preparing the filmstrip, and (2) preparing and filing catalog cards. Most of the work is clerical and requires only the skill of typing. A step-by-step procedure is given below.

1. Assign Unique Call Number -
   The call number consists of drawer number plus accession number; e.g., 1-5. Place label on top of film canister. Either type the label or use a labelmaker.

2. Mark Container With Library Identification - Stamp library identification on self-adhesive label and apply around the film container. Cover with transparent tape. (Plain white folder labels, 3/4" x 3½" in size, are available from Goldsmith Bros., 23-10 43rd Ave., L.I. City, NY 11101; $1.05/248...stock no. 27YL-AFF).

3. Prepare Catalog Cards - Purchase of LC printed cards is unnecessary. Simplified cataloging is recommended. The set of cards will consist of a main entry, appropriate added entries, and a shelf-list. Title of filmstrip is used for the main entry, with a hanging indention format. Simple key words, selected by the librarian, should be used for subject headings. Avoid the use of any rigid guide such as Sears' LIST OF SUBJECT HEADINGS or LC SUBJECT HEADINGS. Choose words commonly used by all patrons. Some degree of consistency in subject headings is desirable, but even more important is that the headings be useful ones.

The filmstrip card catalog, then, is a separate alphabetical, subject-title index to every filmstrip in the library. Cards, rather than the filmstrips themselves, are arranged by subject. In addition to title and subject cards, the librarian may choose to make series and author cards if necessary. Sufficient headings should be used to adequately describe the contents of each filmstrip.

The main entry card for a filmstrip is divided into three sections. Section One presents the call number, title, producer, price, and date of receipt. Section Two indicates the number of frames, whether captioned, color or black and white, and the level of learning for which the filmstrip is designed. The following abbreviations are useful:

b&w	=	black and white	sh	=	senior high
p	=	primary	col	=	college
i	=	intermediate	ad	=	adult
jh	=	junior high			

References to manuals, records and cassettes are also included in this section of the card.

Section Three includes a brief annotation describing the contents or purpose of the filmstrip. Tracing, consisting of subject headings, added entries, and series designation, is placed at the bottom of the card. Arabic numerals indicate subject headings; Roman numerals for non-subject headings.

EXAMPLE (MAIN ENTRY):

FS
1-1 Preparing your science project. Encyclopaedia Britannica. (6.00), 1/1/73.
45 fr. with captions; color; jh/sh.
(1 filmstrip with record 1-1 and pam. 1-1)

Covers methods of preparing science projects.

1. Science projects. (Series: Organizing a science project).

NOTE: Only one set of cards is needed for a particular filmstrip. Duplicates are simply given the next open call number and added to the original set of cards, including the shelf-list. Use of a cross reference card under the duplicate's call number in the shelf-list is sufficient. A check-out card for each filmstrip must be prepared.

EXAMPLE (SUBJECT CARD ALL IN CAPS OR IN RED):

FS SCIENCE PROJECTS.
1-1 Preparing your science project. Encyclopaedia Britannica. (6.00), 1/1/73.
45 fr. with captions; color; jh/sh.
(1 filmstrip with record 1-1 and pam. 1-1)

Covers methods of preparing science projects.

NOTE: In the case of a filmstrip titled "Educational Media", the following headings could be used: 1. Teaching. 2. Audio-visual aids. 3. Media, Educational. For one titled "The Scarlet Letter: Analysis and Evaluation", the headings might be: 1. Literature. I. Hawthorne, Nathaniel.

EXAMPLE (SERIES CARD):

```
        Organizing a science project. (Series)

FS          Preparing your science project.
1-1         Encyclopaedia Britannica.

FS          Exhibiting your science project.
1-2         Encyclopaedia Britannica.
```

EXAMPLE (SHELF-LIST CARD):

```
                                                (Shelf-List)
FS
1-1     Preparing your science project.  Encyclopaedia
            Britannica. (6.00), 1/1/73.
            45 fr. with captions; color; jh/sh.
            (1 filmstrip with record 1-1 and pam. 1-1)


Source, date, and actual cost.
```

4. Prepare Check-Out Card -
A check-out card (colored if possible) is prepared for each filmstrip. The card is kept at the Circulation Desk, rather than with the filmstrip, and signed by the patron at the time the strip is checked out. Loan period is ordinarily limited to seven days.

EXAMPLE (CHECK-OUT CARD):

```
Filmstrip          (7-day loan)
FS              See record 1-1
1-1               & pam. 1-1.

  Preparing your science project.
```

5. File Cards and Shelve Material - Cards are properly filed in the public and shelf-list catalogs. Filmstrips are placed in their appropriate storage compartments.

One of the most difficult and important decisions to be made in the initial organization of a filmstrip collection is whether to keep all multi-media items together in one unit as a kit, or to separate them into collections of filmstrips, records, cassettes, and teaching manuals. Whatever the decision, all materials for a particular unit should at least be kept in the same room for convenient use. Some librarians consider filmstrips and non-print material as library resources and house them in the library proper. Others house them in the audio-visual area or curriculum materials center.

If, for example, a filmstrip unit consists of 10 filmstrips, five records or cassette tapes, and 10 teaching guides, the decision may be made to keep all materials together and catalog them as a kit. The kit could be numbered:

FS
Kit
(1)

Each item (filmstrip, record, cassette) within the kit would be numbered FS Kit (1)A, FS Kit (1)B, FS Kit (1)C, etc. Unique numbers would be given each pamphlet to correspond with the filmstrip it accompanies; e.g.,

Pam.
FS
Kit
(1)A

If any of the material is ever misplaced, it will be identified as part of FS Kit (1). Total contents of the kit are described on the catalog cards and check-out card.

The advantage of this system is convenience for the user. He

has everything he needs in one package. The disadvantages are that (1) the entire kit is a costly item to check out in total; (2) the patron may be interested in only certain items within the kit or series; and (3) housing material in large boxes requires a considerable amount of space. Separation of items, in cases where kit boxes are large in size, makes for greater utilization of space. (Storage cabinets for cassettes are available from Esmond Industries, 666 Fifth Ave., NY, NY 100019; Neumade Products Corp., and the Jack C. Coffey Co.).

The author follows the practice of treating only filmstrip-cassette units as kits. Units containing filmstrips with or without records, reel tapes, and pamphlets are not kept together. Rather, filmstrips are housed in the filmstrip cabinet; records, reel tapes, and pamphlets within separate collections. Records, tapes, and pamphlets accompanying a filmstrip are given the same call number as the filmstrip, preceded with either "Rec", "Tape", or "Pam". Numbering the pamphlet can be eliminated by simply gluing it to the hinge of the record album holder. A series card brings all the materials together and the subject content of each filmstrip is cataloged in depth. The grouping of multi-media material into a kit by the producer does not necessarily mean that all the items are closely related or dependent upon one another. Organizing resources for use is, in the final sense, the responsibility of the librarian, not the producer.

SIMPLIFIED RULES FOR FILING FILMSTRIP CATALOG CARDS

The filmstrip collection requires its own card catalog, located close to the filmstrips themselves. Filmstrip cards should <u>not</u> be inter-filed in the main card catalog. Their filing

is much easier than the filing of cards in the main catalog because key-word headings are brief and without lengthy subdivisions. For that reason, the 15 rules given below are very basic and easy to follow:

1. ALPHABETICAL BY WORD (GENERAL RULE) -
   Arrange cards alphabetically, word by word, alphabetizing letter by letter to the end of each word.
   e.g. Education, Secondary. / Educational research. / Educational research. NOT Education, Secondary. / Educators. / Educators.

2. TITLE CARD (MAIN ENTRY) -
   Title entries are arranged alphabetically, considering each word in turn. The initial article is disregarded, but all other articles and prepositions are to be regarded.

3. DIFFERENT ENTRIES WITH SAME HEADINGS -
   When the same headings occur on different cards, use the line below the heading for alphabetizing.

4. ABBREVIATIONS AND ORGANIZATION INITIALS -
   Arrange initials and abbreviations as if spelled out in full (e.g., NEA = National Education Association), except "Mr." and "Mrs." which are filed as they are spelled when used in a title. Spell out in full initials and other abbreviations used for geographical names. A cross reference should be made from the full form whenever necessary.

5. INITIALS OF PERSONS -
   Arrange title card headings having initials for authors' names at beginning of alphabetical section (e.g., J.P. Morgan at beginning of j's); i.e., before a word beginning with the same initial. Author initials in added entry should be filed as though spelled out, if possible.

6. APOSTROPHE, ELISIONS, AND CONTRACTIONS -
   The apostrophe is disregarded (e.g., Librarian's, Librarians', O'Brien, Who's). Three dots at the end of a title heading are to be regarded as a period. Disregard umlauts and all kinds of accents and diacritical marks in foreign languages.

7. COMPOUND NAMES, HYPHENATED WORDS, PREFIXES -
   Arrange compound names and hyphenated words as separate words (e.g., Spanish-American)...see exception under rule #11. Arrange hyphenated words, compounded with prefixes, as one word (e.g., co-education).

8. PREFIXES M' AND Mc -
Names beginning with the prefix M' and Mc are filed as if spelled Mac, because they are so pronounced.

9. SUBDIVISIONS AND INVERTED HEADINGS -
Arrange the subdivisions of a subject alphabetically. Make no distinction between the dash, comma or other punctuation marks (e.g., Art, Ancient; Art - History; Art, Italian).

10. TITLES IN NAMES -
Disregard prefix designations (e.g., Mrs., Sir, Gen., Capt., Dr.) except in title entries.

11. WORD SPELLED TWO WAYS -
When title headings begin with a word that may be spelled in two ways, choose the most popular spelling and file all titles under this form (e.g., labour and labor; audio-visual and audiovisual; photocopy and photo copy). A cross reference should be made from other spellings.

12. De, Von, etc. AS PART OF NAME -
A proper name with a prefix is filed as one word.

13. INITIAL ARTICLES -
Disregard initial articles (a, an, the) in titles.

14. FIGURES IN TITLES -
Alphabetize as if the word were spelled in full (e.g., 1001 would be filed as if it were spelled one thousand one). Titles beginning with a date are filed as they are read (e.g., 1776 would be filed as if it were spelled seventeen seventy-six).

15. ROYAL PERSONAGES WITH SAME NAME -
Kings, queens, princes, princesses, etc. bearing identical names are filed chronologically (e.g., Elizabeth I, Elizabeth II).

PROMOTING THE USE OF FILMSTRIPS

Promoting the use of library resources is a matter of merchandising learning materials to get them into the hands of people. There are many ways of doing this - displays, tours, library orientation, demonstrations, workshops, AV courses,

special events. In the case of a specialized non-print collection, such as filmstrips, several special methods are in order.

1. Published Listing -
The contents of a filmstrip collection can easily be described in a simple published listing, and distributed to students and teachers. Essential information can be given in a four-column listing indicating call number, title (with reference to cassette or record and manual), teaching level, and subject field. This amounts to a shelf-listing and provides the patron with an inexpensive reference tool he can keep and use at his leisure. It is a way of advertising and acquainting library patrons with new types of learning resources.

2. Notices to Teachers -
Teachers are probably the greatest users of filmstrips and audio-visual materials. Being responsible for developing a collection of resources that support the curriculum, the librarian must work closely with teachers. The personal attention a librarian devotes to helping teachers acquire and preview filmstrips which improve their teaching effectiveness is the best possible promotional technique. Notices regarding new learning resources should continually flow from librarian to the teaching staff.

3. Appoint a Specialist in Non-Print Material -
No force will move library materials into the hands of patrons quicker than the power of enthusiasm. One staff member, deeply interested in audio-visual resources and in the teaching process, can do much to increase the circulation of such materials. The key is for the staff member to be given complete responsibility for the development and promotion of "his" collection.

To no small degree, the use made of a library depends on factors other than simply promotional schemes. An unattractive library, with a small collection of resources, poorly organized in closed stacks, and understaffed with personnel not interested

in the wide variety of learning media being developed, will have little success in promoting its services.

FILMSTRIP EQUIPMENT

The market offers a large variety of filmstrip equipment. Manufacturers are continually adding new features and improving the designs of their equipment. Difficult as it may be to keep abreast of new developments, the librarian can make use of two reference sources; namely, THE AUDIO-VISUAL EQUIPMENT DIRECTORY (National AV Assoc., Fairfax, Va.) and THE AUDIO-VISUAL EQUIPMENT MANUAL (Holt, Rinehart & Winston). Both provide descriptions and illustrations of current models of audio-visual equipment.

The following manufacturers are major producers of filmstrip equipment:

1. DuKane Corp., St. Charles, Ill. 60174.
2. Standard Projector and Equipment Co., 1911 Pickwick Ave., Glenview, Ill. 60025.
3. Viewlex Co., Holbrook, NY 11741.
4. Singer Co., Graphlex Div., 3750 Monroe Ave., Rochester, NY 14603.
5. Hitachi Sales Corp. of America, 48-50 34th St., L.I. City, NY 11101.
6. Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill. 60645.

A minimum of four different pieces of equipment - cassette tape and record viewers and projectors - are needed to support any filmstrip collection. Although somewhat more expensive, sound equipment rather than silent equipment is recommended. Described below are several examples of basic equipment:

Sound Viewer (Small Groups):

1. DuKane Cassette AV Matic, model 28A11A, 9 x 7 inch screen, for filmstrip with cassette...$275.00.

2. DuKane AV Matic, model 14A285F, 9 x 7 inch screen, for filmstrip and record...$240.00.

3. Viewlex Filmstrip Super Viewer, 5 x 7 inch screen, for filmstrips with cassettes.

4. Singer Graphlex Messenger VII, portable, for filmstrip and cassette tape.

5. Singer Graphlex Auto-Vance, portable, 3 x 4 inch screen, for filmstrip and cassette.

6. Hitachi Automatic Sound Projector, model SPR-770, portable, 7" screen, for filmstrip and cassette tape.

NOTE: The reason for having previewing equipment is to acquaint the teacher with the filmstrip's potential before showing it to a group. Previewing a filmstrip brings to light many important facets of the filmstrip which should be called to the attention of the class; i.e., key questions concerning the subject matter; individual frames which merit special attention. If previewing is not possible, then reading of the Teaching Guide is suggested.

Sound Projector (Classroom):

1. DuKane Micromatic, portable, for filmstrip and record, 300 watt... $265.00.

2. DuKane Cassette Micromatic, portable, for filmstrip and cassette tape, 300 watt...$275.00.

3. Standard model 1001-RP, a filmstrip projector and cassette recorder to add narrative sound to existing strips ...$450.00.

4. Standard model 40/666C, portable, for filmstrip or slide with record... $146.00.

5. Viewlex model WR-22, portable, for filmstrip and record...$168.50.

6. Singer Graphlex Messenger, portable, for filmstrip and record.

Silent Viewer (Small Groups):

1. Viewlex Previewer Sr., $62.50.
2. Viewlex Previewer Jr., $15.95.
3. Standard Model 200...$37.95.
4. Standard Model 999...$79.95.

Silent Projector (Classroom):

1. Viewlex models V-22, V-25, and V-27 all handle filmstrips and slides...$84.50. V-44 handles only filmstrips...$70.50.

2. Bell & Howell Specialist Autoload, model 745C, 750 watt, handles filmstrips and slides...$159.95.

3. Standard models 333-C, 666-C, 500JR, 1000C, 500CT, and 750C all handle filmstrips and slides.

4. Singer Graphlex Schoolmaster and SM400 models handle filmstrips and slides...$60.

One of the most informative periodicals in the field of new equipment and supplies is SCHOOL PRODUCT NEWS. Librarians can receive it free of charge by writing 614 Superior Avenue West, Cleveland, Ohio 44113.

Equipment for Producing Filmstrips. Inexpensive equipment may be purchased to enable almost anyone to produce individualized filmstrips geared to specific classroom needs. The equipment is easy to operate and capable of producing filmstrips from slides, other filmstrips, photographs, and artwork. A 40-frame filmstrip can be produced in 15 minutes; a 72-frame strip in 30 minutes.

Filmstrip-making equipment and supplies are available from Radmar, Inc., P.O. Box 425, Northbrook, Ill. 60062. Instructional manuals that provide step-by-step directions covering the entire process may be purchased. The company makes available all the

supplies needed for creative production of unique filmstrips. A $6.00 splicing kit for repairing filmstrips may be obtained from Hudson Photographic Industries, Irvington-on-Hudson, NY 10533.

For further information on developing a filmstrip collection, contact: Mr. Dale E. Shaffer
Library Consultant
437 Jennings Ave.
Salem, Ohio 44460